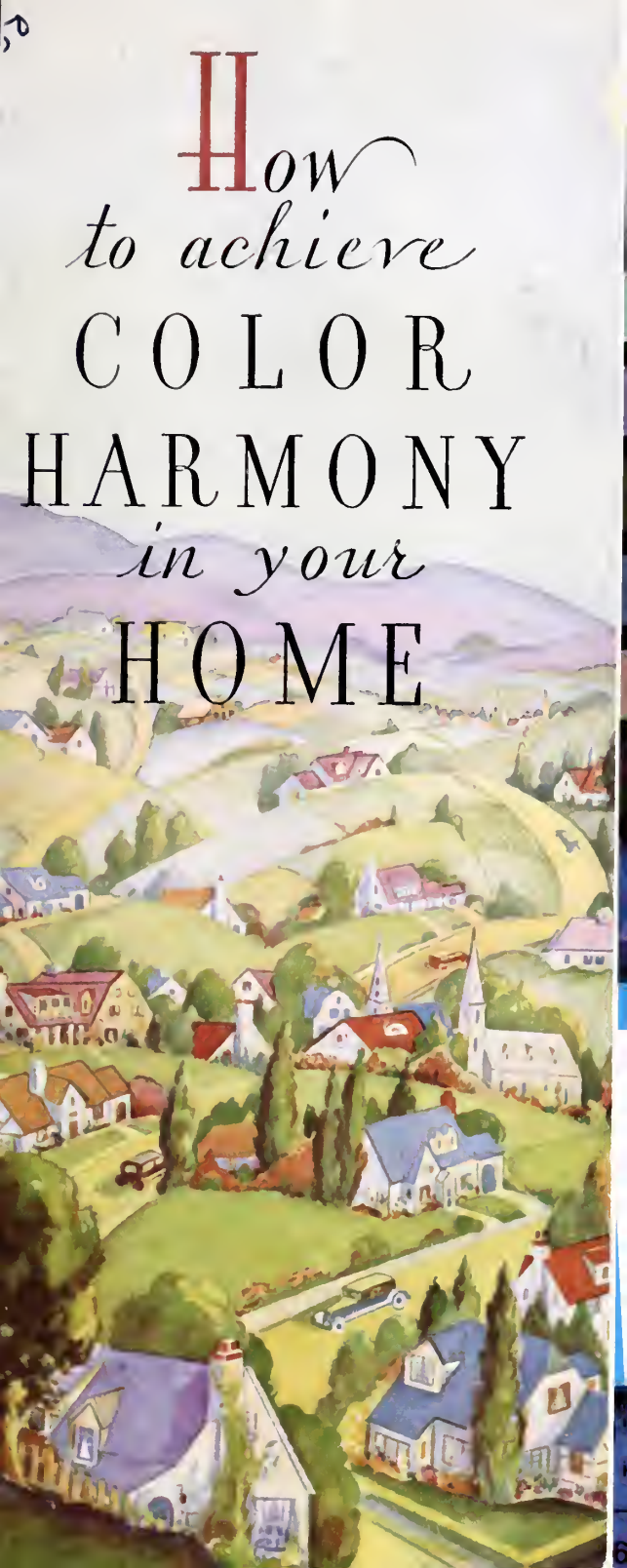
How to achieve COLOR HARMONY in your HOME



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How to achieve COLOR HARMONY in your HOME



Foreword

MAY this unique little book prove helpful to you by suggesting new and pleasing color combinations for your home . . . The material has been prepared by a well-known, practical stylist and lecturer on home interiors . . . Her suggestions for typical rooms are not merely personal opinion . . . They are authentic word pictures of the latest trends shown in thousands of new and modernized homes,—and in the better stores and style display centers. . . .

The Importance of Color

Consider for a minute the old-fashioned kitchen. No, not the kitchen of our grandmothers—I mean our own kitchen of a few years back. Natural-colored woodwork, light pasty-brown walls, black stove, soapstone set tubs, aluminum pots and pans, and a hideous ice chest of indiscriminate color. No life—or character—to our surroundings, to relieve the eye as we went about our work.

No wonder our kitchen tasks seemed more tiresome than they do now. No wonder kitchen work was a drudgery—the morning "cooking" so unpleasant. No wonder we thought of the kitchen as a place to "get out of" as soon as possible.

Contrast the kitchen of today. Why—it's actually a room to be proud of, a room to show to our guests! Bright, gay colors on the walls, patterned linoleum, spic-and-span refrigerators, colored stoves, pastel-shaded utensils, cheery window curtains . . . not much like the workroom of old!

In fact, we even eat in our delightful new kitchens—and no one would even dream of having a meal in the old-fashioned kitchen (at least, it was always a deep family secret whenever we did!). And now—in our bright little breakfast nooks, with the gaily-painted table and chairs and the bright curtains—the whole family sits down to a cheery morning meal!

Thus has color transformed our enjoyment of home-living.

Color HARMONY

Yes, color has done wonders for the American home! Not only for the kitchen, but for all rooms. Gone are the horsehair furniture which used to grace our "parlors," and the atrocious "doo-dads" which formerly cluttered up our dining rooms and the nightmarish appointments of our childhood bedrooms! We've done away with the gloomy, characterless blacks and whites, browns and grays which used to make our rooms so cheerless, so unlivable.

Color is Character

COLOR, you see, makes *character*. And a room can have a personality as well as a person. Not only that— but a room should reflect the personality of the people who live in it. Color is the medium which expresses this personality.

But selecting the proper colors for walls, woodwork, and furniture is no easy task. "What colors shall I use?" "Which colors combine most favorably?" "Where should I use more color, where less?" These are the questions which must be answered expertly, lest our choice of colors result in a decorative scheme that is even more unattractive to our modern taste than the Victorian furnishings of the long-ago past.

The Background

HAVE you ever moved from one house to another and noticed the tremendous effect the new background (walls, woodwork, floor) has upon your furnishings? The old furnishings never look the same in the new setting, do they? Sometimes

they appear to better advantage, sometimes worse—all depending upon how they are framed by the background.

The first consideration, then, in planning the use of color in your room, is the background,—in other words, the walls, the woodwork, the floors.

From a decorative point of view, it would be better, of course, to select our furnishings *after* the background has been decided upon. However, that is not always possible. We cannot very well buy entirely new sets of furnishings whenever our decorative tastes change.

But we *can* change the basic colors of our walls, woodwork and floors. And for that reason we must work *from* the unchangeable furnishings.

How to Start

First, take stock of what furnishings cannot be changed—such as the chief pieces of furniture, the large rugs, perhaps the lamps and other expensive pieces. From them—from the character they possess—we can determine the colors for the walls and woodwork,—as well as the types of draperies, small rugs, slip covers, glass curtains, etc., which will combine to make our decorative scheme most interesting.

Of the many rules which commonly govern home-furnishing, there are few which are specific enough to be actually helpful. So let's consider some typical decorating problems,—that from them you may gain valuable suggestions and answers to your own personal decorative problems.

A Small Living Room

We start with an imaginary living room. It's a small room, with less light than it really should have. This fact, naturally, brings to mind the suggestion that the walls and woodwork should be light to counteract this darkness. And the safest color to use for such a purpose is yellow. (Decorators say—whenever in doubt, use yellow, for it combines well with everything.)

Having given light and warmth to the room by painting the walls and woodwork a yellow with a soft gloss finish, we can afford to use darker colors elsewhere. If, from the chief pieces of furniture, we determine that the room is to be rather informal, we can select for the draperies a glazed chintz with a large floral design in blue-green, rust and soft yellow against a rich brown background. This chintz will be particularly appropriate with the divan upholstered in a small, all-over design in blue-green tapestry.

One large chair may be slip-covered in the same chintz as the over-drapery—or in a plain rust tapestry. The man's chair would then be upholstered in a tapestry



with a dark brown background, carrying in the pattern the colors of the drapery. Cream-colored marquisette or net glass curtains fit nicely into this decorative effect . . . Now for the rug—we favor a machine-hooked, room-sized rug with a geometric design in browns, old yellow, deep blue-green and rust. The lamps should have plain bases with plaid chintz shades in brown, tan and yellow. And perhaps the pair on either side of the divan shall have parchment shades over copper bases . . . If the floor of the room is to be painted, it should be a dark brown. For the finish on the walls and woodwork use a soft gloss, half-way between dull and high gloss. A paint giving this soft gloss finish is much more practical (it can be easily washed) than dull, and its softness combines nicely with other furnishings which today have none of the shiny brilliance of the recent past.

A Large Living Room with Mahogany Furniture

A MOST beautiful and most restful background color for the large or medium-sized living room is pale green. In a formal room of this size, gold damask with dull lustre and celanese glass curtains of the same color complement the painted pale green of the walls most happily. In a less formal room, we would choose a glazed chintz with either a rich plum or old ivory background with the design in deep green, blue-green, wine red and yellow. These colors in a drapery combine well with fine Oriental rugs whose colors are deep wine red, mulberry, tawny gold and blue-green.

To complete the color harmony let the divan be upholstered in a plum frieze, one chair in golden brown, another in wine red, and the man's chair in a large pattern carrying all the colors in the room.

A Dining Room with Walnut Furniture

First, let us suppose our dining room has walnut furniture. Then, because this wood always demands a warm background to bring out its character, our walls will best be painted a soft peach color, or covered with a scenic wall paper,—the background in dull peach, the scene tones of deeper peach, soft rich brown, and beige. If the room is not paneled one-third of the way up, the paneling may be simulated by adding a four-inch moulding and painting the wall below it in the same color as the wall paper background. The woodwork should also be painted this same color, for the woodwork in any room should usually be the same as the walls. The rug here may be an Oriental in green, rust and gold or one of the new Wiltons with a small, all-over design in brown, green and rust. Plain sage green draperies and soft beige glass curtains complete a distinctive decorative scheme.

A Dining Room with Mahogany Furniture

Here we decide to paint our walls first in a plain white and then "antique" them in blue. This attractive finish is obtained by dipping a soft piece of cheesecloth into a little blue paint and rubbing it into the white-painted walls. It is possible to rub the blue on so lightly as to give just a tint

of blue to the white. This "antiquing" gives more character to the background than a plain color.

If there are corner cabinets in this dining room, the interiors would be very attractive if painted in either blue or mandarin red. The rug may be a Chinese pattern with a design in red, yellow and deep blue against a lighter blue background—or simply a plain plum color. The same plum can well be selected as a background in the glazed chintz draperies, with a Chinese Chippendale design in red, blue and yellow. Other draperies just as favorable to the general color scheme would carry the same colors on a white or red background. Or again, select a plain blue moire with red-and-white silk fringe, or a wooden ball fringe.

A Dining Room with Maple Furniture

MAPLE has so much warmth of its own that, in a sunny room, it may be contrasted successfully with walls and wood-



work painted a soft pale green. In a small, dark room, the needed color will be supplied by a soft yellow wall with woodwork of the same color and a baseboard of dark brown. With either wall, a large hooked rug in browns, greens, and yellow is most suitable. With the yellow background, chintz or linen draperies with a dark green background and a design in Chinese red and yellow will give an excellent contrast to the light walls and furniture. With a green wall, a dark brown chintz with reds, greens and yellow in the design is more suitable.

It is well to remember that red is also an excellent color to be used with maple furniture, as it furnishes the provincial note so appropriate in a room of this type.

The Kitchen

HERE is a room where the range of color scheme possibilities has increased a hundredfold during the last few years. Instead of building around furniture, as in the cases of the other rooms, we build in the kitchen around the stove and the



refrigerator— the two pieces of equipment which cannot be changed frequently to suit decorative whim.

When the Stove is Gray and White

THEN the best combination for background is a washable soft gloss peach paint for the walls and fog gray for the woodwork. For accent, we run a two-inch wall paper border in green, peach, gray and white stripes along the top of the walls and around the windows and doors. The effect of this striping is to frame and give character to the room. (See page 23.)

In this kitchen, we prefer a deep green painted floor or possibly green-peach-and-white linoleum. The pots and pans shall be green or peach, and the curtains peach, trimmed with white ball fringe. If there is a breakfast room, we shall be quite happy with the walls and woodwork painted in the same color as the kitchen walls, with the furniture an apple green.

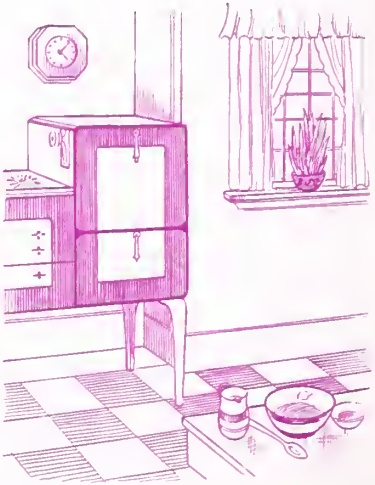
When the Stove is Cream and Green

NOW let us consider a small kitchen, with a cream-and-green stove. Our decorative sense tells us that the walls and woodwork should be painted green and the linoleum should contain the cream and green, with an additional touch of rust. For curtains, a cream-green-and-orange plaid harmonizes nicely. And, in the breakfast nook, one can paint the furniture a light orange to add the finishing touch to a kitchen that is sunny and cheery and a pleasure to work in.

When the Stove is Blue and White

But now comes the kitchen with a blue-and-white (or blue-and-gray) stove. This time white painted walls and woodwork serve best the background purpose, accented with mandarin red on the beading around the outside of the doors and windows. Black is the color for the baseboard. A variety of colors are suitable for the linoleum—plain blue, blue and white or black and white. For curtains, we favor a red-and-white voile and red ball fringe. The furniture in the breakfast room will look well if painted the same shade of blue as the stove. Kitchen utensils are also in this blue.

These suggestions for kitchens are naturally flexible and may be varied to one's individual taste. And where the kitchen still contains the conventional all-black stove and soapstone sink these suggestions may still be carried out with very pleasing and cheerful results.



Pleasing Color Combinations for Various Rooms using

SOF-GLOS

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COLORQUIC

•

FLOOR AND DECK PAINT

CARMOTE "SOF-GLOS" and CARMOTE "COLORQUIC"

as an aid to Color Harmony in your Home

This new color comparison chart will help you visualize interesting and authentic color schemes room by room.

Except as noted, colors for Walls and Woodwork are "SOF-GLOS"; for Floors—"Floor & Deck" Paint; for Furniture—"COLORQUIC."

TYPE OF ROOM	WALLS	WOODWORK	FLOORS	FURNITURE
LIVING ROOM	ADAM GREEN	ADAM GREEN	LIGHT DRAB	MAROON
DINING ROOM	*PALE IVORY	IVORY	BROWN	APPLE GREEN
BEDROOM	YELLOW	YELLOW	GRAY	HELIOTROPE
SUN ROOM	CREAM	CREAM	MAROON	OLD BLUE
BEDROOM	PINK	ROSE	SLATE	MIST GRAY
KITCHEN	IVORY	ADAM GREEN	DUST	LIGHT ORANGE
BEDROOM	*LIGHT PEACH	PEACH	BROWN	OLD BLUE
KITCHEN & DINETTE	WHITE	†WHITE	‡BLACK	DELFT BLUE
GAME OR SUN ROOM	CREAM	FAWN	LIGHT DRAB	MANDARIN
BATHROOM	IVORY	FRENCH BLUE	MAROON	BUFF
BATHROOM	IVORY	YELLOW	GREEN	ORCHID
DINING ROOM	WHITE	FOG GRAY	‡ROYAL BLUE	MANDARIN
BEDROOM	ORCHID	ADAM GREEN	SLATE	OLD IVORY

In addition to the combinations shown above you may also obtain a leaflet listing eighteen additional color schemes,—all in vogue today.

**Mix one part SOF-GLOS White with SOF-GLOS Ivory or Peach.*

† This color scheme calls for an accent of COLORQUIC Red on the beading.

‡These two colors are COLORQUIC —4-hour finish.

All the above colors are COLORQUIC — 4-hour finish.

CARMOTE
SOF-GLOS

The Washable Vogue Finish in Pastel Colors

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CARMOTE
COLORQUIC

4-hour Finish

•

CARMOTE
FLOOR AND
DECK PAINT

The Sunporch

THE sunporch is one of those rooms where we may run riot in color.

A very light sunshiny porch would have light clear yellow walls and woodwork with the furniture painted a deep maroon with narrow bands of yellow for accent. Draperies of glazed chintz with a plum color background and natural bouquets of flowers in white, lemon yellow and blue-green. Furniture upholstered in a plain delft blue, piped in yellow or in the same chintz as the over-drapery. Floor and baseboard painted a deeper tone of maroon than the furniture.

For the sunporch without much light we can paint the walls a soft peach tone, —woodwork, floor and baseboards a chocolate brown and antique green. The furniture would be upholstered, one piece in chocolate brown piped with rust, one a rust piped with brown and a third a narrow stripe in browns, rusts, greens and peach.



For the gayer sun room we would use pale ivory walls with delft blue with bands of ivory and mandarin red. The floor would be painted black or royal blue. Draperies of a mandarin red background with design in blues, whites and yellows. The furniture would be covered, one piece in the same fabric as the drapery, one in a red-white-and-blue plaid and one in a plain mandarin red piped in white.

Bedrooms

The color schemes for bedrooms depend greatly upon the size of the room, the amount of light that the room receives and the type of furniture in the room,—mahogany, walnut, maple or painted.

The Master Chamber

The Master Chamber is one of the most difficult rooms of the house to decorate. It cannot be so effeminate that the man will object to it or so masculine that the wife will object to it.

Usually rooms of this type have mahogany furniture. Now mahogany appears to much better advantage against cool colors. Therefore as a background note for this room we might use a soft Adam green for the walls and woodwork. The woodwork in all rooms should usually be painted exactly the same as the walls or background of the wall paper. In the latter case in this room use a light green ground with a pattern in white—polka dots or stars. The drapery should be a glazed chintz with a mahogany ground, with a floral pattern in white, rose, green

and yellow. We would use a candlewick bedspread with a white ground and green and white tufts.

The rugs may be scatter hooked rugs in plum, white, green and rose or plain plum or green. The fabric for the dressing table would be white point d'esprit with the bottom of each ruffle bound in a green ball fringe.

But, should the furniture be walnut, tones of green and brown make a particularly good color scheme. Our walls may be a soft peach paint with our woodwork in deeper tones of peach or the walls may be covered with a peach-background wall paper. In that case, of course, woodwork will be painted a soft peach. If the wall paper is patterned, our drapery would be a chocolate brown moire lined with white, with white wooden ball fringe. Our bedspread would be a peach moire bound with the chocolate brown. Our dressing table would be painted peach with a glazed chintz skirt having a peach background and a design in blue, green and white,—while the boudoir chair would



have a slip cover in a brown-and-peach check, piped in peach.

Finally let the rugs be a plain chocolate brown with the baseboard painted in chocolate brown. Lamps and other accessories would look best in the apple green and white.

The Guest Room

SINCE our other bedrooms will have other kinds of furniture, let us put maple into our imaginary guest room. Here we shall have the walls painted white with Adam green woodwork and painted spatterwork floors—black, spattered in green and mast yellow. Draperies shall have a red background with designs in tones of green, yellow and white. The candlewick bedspread shall have a white background with green, yellow and red tufts. The boudoir chair shall be upholstered in a plain green, piped with white and the bottom of the box pleat piped in white ball fringe. A dressing table shall have a



3-tiered ruffled skirt of white point d'esprit—the bottom of each ruffle being bound with a red glazed chintz. The lamp shades will be red-and-white plaid or dotted swiss. Around the woodwork of the windows and the doors we shall use a wall paper banding in candy stripes of red, white, green and black, to give accent and contrast to our white walls. (See page 23.)

Junior's Room

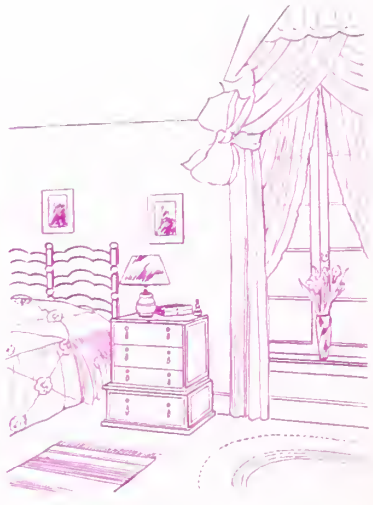
In so many cases all the furniture that is not wanted in the other bedrooms is willed to Junior—a bed from one room, a bureau from another, and so on. Yet even with this bad start we can make Junior's room interesting. One suggestion is to paint the furniture a dark brown. The floor and baseboards then would also be painted a dark brown. The walls would be painted (rather than wall papered, to be more practical) in cream, with woodwork in fawn. The draperies would show a hunting scene in reds, blues and browns on a cream ground with a bright red bind-



ing on the front side and bottom of the draperies. The bedspread would be a plain deep blue bound in red, or a woven spread in beige and red. One chair would be upholstered in a rough material, probably a plaid in red, blue and tan.

A Girl's Room

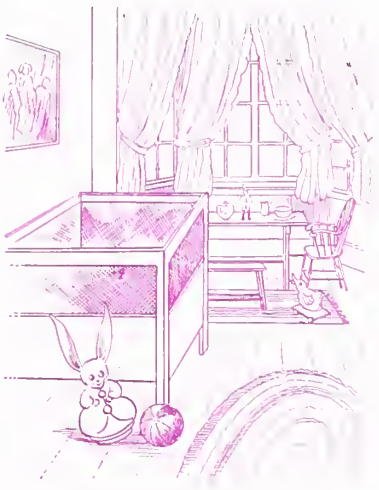
In rooms where we are going to use painted furniture, colors such as blue-green, Nile green, canary yellow, blue are in most cases more interesting and satisfactory than ivory, buff or grays. Let's start with a wall paper with a white ground with star design in peach. Or, if the walls are to be painted, let them be in white with a soft antiqued effect in peach. Our floors will be painted black and our furniture apple green. Draperies will have a black background with floral design in white, peach and blue-green. Our bedspread will be white and blue-green, or white and



peach, or a combination of all three. For curtains we choose a ruffled white organdie, and for our boudoir chair a slip cover of plain peach, piped in blue-green. The dressing table will be painted peach and will have a skirt of glazed chintz with white background,—with a tiny design in peach and green and binding in green.

The Nursery

A LOVELY color scheme for the nursery suggests painted ivory walls, with woodwork and nursery furniture painted in French blue with perhaps narrow lines of pale pink. A ruffled voile curtain at the window with a soft pink background piped with white ball fringe and a child's candlewick spread in white with pink tufts will harmonize attractively with the ivory and blue of the walls and furniture.



The Bathroom

If the bathroom is tiled half way up in orchid and white or green and white or plain orchid and green, the wall above the tile should be painted pale ivory or white and the woodwork heliotrope. Along the top of the wall, around the windows, doors and cabinets, we would use one of the two-inch wall paper bands in a geometric pattern in apple green, white, black and yellow. The shower-bath curtain would be in canary yellow and white and the curtains canary yellow, bound in white or green ball fringe. The floor, if not tiled, would be painted black.

For the bathroom having black and white tiles we believe you would like peach walls and woodwork, white curtains bound in peach, shower-bath curtain in black and white, and accessories in peach and black . . . The walls of a bathroom which is not tiled we would paint a fawn color with the woodwork French blue, and the floor a slate color. Shower-bath curtains would be in a light rose and the glass



curtains in sheer voile with a rose background and little white and blue flowers and trimming in blue. Towels and accessories would be in blue, rose, white and black.

The Game Room

WHY not paint the walls and woodwork fog gray and the baseboards black? And paint the beadings around doors and windows bright red for accent. This red will be continued in draperies of red-and-white plaid or red-white-and-blue stripes. Furniture will also be painted bright red. If there is any upholstery it may be in the same fabric as the drapery or plain dark blue. Paint the floors lead color or black. If there are many pieces of furniture, some may be painted in a delft blue and some in black with accents of red. Navajo rugs in blacks, grays, whites and red complete the sporting atmosphere.

Or we might have a game room with buff walls and fawn woodwork with floors and baseboards in dark brown. Draperies then would be rust, chocolate brown and jade green. The panels in doors would be



painted in light orange or like the woodwork. The tables would be painted antique green—some chairs antique green and others light orange. Upholstered chairs would be in fabrics carrying the same colors as the drapery or all in rust.

And so we leave you in the game room, in an easy chair, to think over some of these suggestions for securing added Color Harmony in your home. There are many other possibilities. You will have many good ideas, too. And there are never two homes the same because of the variety of furniture, number of members of the family, and many other circumstances. But if this little trip through our imaginary home shall have started you to planning or helped you in any way at all, we shall be happy indeed.

Carmote

CARMOTE Paints, Varnishes, and Enamels are recognized as quality products in the best sense of the word. That means they are also very economical, not only because they go further and wear longer, but because they conform in color range, texture, and finish to the best dictates of modern interior decoration.

CARMOTE SOF-GLOS is the outstanding success in this field. Its soft-tone, subdued pastel colors harmonize with the present trend toward quiet materials, which, though colorful, do not dazzle, shine, or glitter. SOF-GLOS colors are both permanent and washable; they are easily applied and dry quickly without brush marks or laps.

For colorful trim and bright accent CARMOTE COLORQUIC—the 4-hour finish

—is a pleasing partner to SOF-GLOS for interior work on walls, woodwork and furniture. COLORQUIC is also highly practical and widely used for outdoor work on lawn and porch furniture, boats and canoes, and for decorative purposes, wherever bright colors, quick-drying qualities, and a hard, lasting finish are required.

The color range of CARMOTE Floor and Deck Paint harmonizes perfectly with present trends in home decoration. CARMOTE Floor and Deck Paint is long-wearing, non-fading,—practical for both interior and exterior use.

And for general outside house painting, you will secure the most successful results if you use CARMOTE ALL-PURE Paint. Use CARMOTE Flat Wall Paint for a flat, dull finish; CARMOTE Yacht White for boats; CARMOTE Dub-L-Wear Spar Varnish for speed boats and other surfaces constantly exposed to water; and CARMOTE Screen Enamel to protect your screens.

Yes, the CARMOTE line is complete and composed of honest, high-grade, quality formulas throughout. CARMOTE is the quickest way to say: *Give me the best paint money can buy!* . . . "CARMOTE!"

Sof-Glos Color Bands

THESE new and fascinating trim-tones come in six different patterns,—each designed in color and banding to harmonize with several groups of SOF-GLOS Colors. These unique SOF-GLOS Color Bands are washable. They are easily applied with paper hanger's paste, and they blend so well with the background color it requires close examination to show they have been applied over the painted surface. Even this fact is intriguing,—for it displays a new and charming note in home decoration. When buying SOF-GLOS be sure to see the SOF-GLOS Color Bands.

Conclusion

The Old Painter is always ready to give you his suggestions and advice on painting. After reading this booklet, if you have further questions regarding your particular painting problem, he will be glad to correspond with you at his business address: The Old Painter, 77 Sudbury St., Boston, Mass.

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